No. 92.
LOUISE DE BOURBON.
P. Mignard.

No. 89.
PRINCESS BEAUJOLAIS.
J. M. Nattier.

1915
Apr. 5
NeAn
c.2

FINE PRINTS

INCLUDING

A PRIVATE COLLECTION FROM NEWPORT, R. I.

(SELECTED BY A CONNOISSEUR)

OF THE MEZZOTINTS PRINTED IN COLOR BY

S. Arlent Edwards

COMPRISING NINETY-FOUR PLATES

THE "BOTTICELLI MADONNA"; "FLORA," "DIANA" AND LOUISE MARIE, DAUGHTERS OF LOUIS XV, AFTER NATTIER; BEATRICE D'ESTE; THE TORNABUONI SISTERS; LADY SHEFFIELD; THE PINK BOY; IMPRESSIONS FROM EIGHTEEN OF THE ALMOST UNKNOWN PRIVATE PLATES; AND A SPECIAL COLLECTION OF THE PORTRAITS OF GEORGE WASHINGTON FROM EDWARDS' PRIVATE PLATES; ALSO

SIGNED PROOF ETCHINGS AND DECORATIVE MEZZOTINTS PRINTED IN COLOR BY

CAMERON, ETIENNE, HENDERSON, STEVENSON, WHISTLER, DICKSEE, MARTINDALE, SIMON, HADEN, WILSON, JAMES, MERYON, FITTON, GULLAND, SMYTHE, FRANCOIS

MEZZOTINTS BY COUSINS, FABER, GREEN, WARD, DICKINSON, AND WATSON

TO BE SOLD

MONDAY EVENING, APRIL 5, 1915

AT 8:15 O'CLOCK

ON PUBLIC EXHIBITION FROM SATURDAY, MARCH 27TH

AT

The Anderson Galleries

L.74940
La.3231

Metropolitan Art Association

MADISON AVENUE AT FORTIETH STREET
NEW YORK

Conditions of Sale.

1. All bids to be **per Lot** as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Metropolitan Art Association will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and the Metropolitan Art Association will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, **without recourse.** But upon receiving before the date of sale expert opinion in writing that any lot is not as represented, the Metropolitan Art Association will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. **Terms Cash.** Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be re-sold by either private or public sale at such time as the Metropolitan Art Association shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of the Metropolitan Art Association to enforce the contract with the buyer, without such re-sale.

8. **Bids.** We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Metropolitan Art Association will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

The Anderson Galleries

METROPOLITAN ART ASSOCIATION,
MADISON AVENUE AT FORTIETH STREET,
TELEPHONE MURRAY HILL 7680. NEW YORK.

Priced Copy of this Catalogue may be secured for 50 cents.

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FINE PRINTS

INCLUDING

A PRIVATE COLLECTION FROM NEWPORT, R. I.

(SELECTED BY A CONNOISSEUR)

OF THE MEZZOTINTS PRINTED IN COLOR BY

S. Arlent Edwards

Comprising Ninety-four Plates

Monday Evening, April 5, 1915, at 8:15 o'clock

OTTO H. BACHER.

1. VIA GARIBALDI. Painter etching.
   Signed proof printed in brown. One of the Venetian etchings.

F. BARTOLOZZI.

2. [CHARITY.] Printed in colors.
   Old impression published in 1779. Oval, small folio.
3. QUEEN OF EDWARD IV. PARTING WITH THE DUKE OF YORK.
   Stipple engraving after Cipriani.
   * Fine proof before letters. Very scarce in this state.
4. A NEST OF CUPIDS. After A. Kauffmann.
   Stipple engraving in colors.
5. INNOCENCE; MILDNESS; CHEERFULNESS; SIMPLICITY.
   Set of four stipple engravings after Bartolozzi by Zaffonato and Venzo. Printed in colors. Original impressions. Folio. (4)

CARRINGTON BOWLES: Publisher 1779

6. SUMMER; AUTUMN.
   Two small folio mezzotints. Typical Eighteenth Century scenes. A fashionable couple suffering from extreme heat near a Young Lady's School; Orchard with fruit, a young girl being assisted to descend a ladder. (2)

MARINO BOVÉ.

7. MISS BARKER. After Cosway.
Oval stipple engraving. Beautiful impression in carmine but cut close.

FRANK BRANGWYN.

Contemporary English Etcher.

8. SOUTH KENSINGTON MUSEUM. FISHMONGER'S HALL.
Two small etchings printed in brown.

FELIX BUHOT.

9. FÊTE NATIONALE BOULEVARD DE CLICHY.
Painter etching with symphonic margin. Folio.
* Impression with only two dogs, early state.

THOMAS BURKE.

English Engraver, 1749-1815, chiefly of the works of Angelica Kauffmann.

10. IRIBACA DISCOVERING HERSELF TO TRENMON.
After Angelica Kauffmann. Proof mezzotint before the title and margins cleared. London, 1773.
* Scene from Ossian showing the grace for which Angelica Kauffmann was famous.

DAVID YOUNG CAMERON.

Contemporary Scotch Etcher.

11. DINANT. Rinder 395.
Etching and dry-point. One of the Belgian set executed in 1907. Signed Proof of the Third or Completed State on thin Japan paper. Sm. folio. A rich and brilliant impression.

12. NOTRE DAME, DINANT. INTERIOR. R. 394.
Etching and dry-point. One of the Belgian set of 1907. Signed Proof of the Third or Completed State on thin Japan paper. Upright sm. folio. Equally as fine as the preceding. The Cathedral shows in the preceding plate above the house-tops.

COLOR PRINTS.

13. MOMENT OF REFLECTION. Printed in colors.
Stipple by J. Mannin after Countess Spencer. Gilt frame.

14. MOMENT OF THE IMAGINATION. Printed in colors.
Companion stipple by the same. Gilt frame.

15. CHILDREN FEEDING CHICKENS. Printed in colors.
Stipple by I. M. Delatre after Hamilton. Sm. 4to, framed.

16. MARCHIONESS OF HERTFORD. Printed in colors.
Stipple by W. Nutter after Reynolds. 4to, framed.

17. THE GHOST. Printed in colors.
Stipple of three children. 4to, framed.

18. MARIE THERESE. After Madame Le Brun.
In the delicate coloring of the original. 4to, full bust, Paris, 1895.

19. THE COUNTESS SPENCER. After Reynolds.
Engraved by S. Cousins, in colors. Folio, Colnaghi, 1876.

20. BENJAMIN WEST AND HIS FAMILY.
Stipple engraving after West, printed in colors and touched. Margins trimmed. Oblong 4to. Very rare.

SAMUEL COUSINS.

The most famous of the nineteenth century mezzotint engravers.

21. SIR ASTLEY COOPER.
Noted English surgeon. Mezzotint after Lawrence. Superb Proof before the title with full margins. Large folio. 1830.

T. HAMILTON CRAWFORD.

22. MISS ROSAMOND CROKER. After Lawrence.
The daughter of John Wilson Croker. Mezzotint, signed proof printed in colors, on India paper. 1912.

PHILIPPE LOUIS DEBUCOURT: 1757-1830.

23. MAD'LLE LUNDENS. Maitresse de Rubens.
Aquatint. After Rubens. Half length. Folio.

EUGENE DELATRE.

24. SCENE IN A PARISIAN CAFÉ.
Painter etching printed in blue. 1896.

ALFRED ALEX. DELAUNEY. Born in 1830.

25. ST. MICHAEL'S MOUNT. Painter etching.
Signed remarque proof. Large folio, untrimmed edges.

W. DICKINSON: 1746-1822.

English Mezzotint Engraver, chiefly after Reynolds.

26. [THOMAS BROWN.] After N. Dance. First state.
Folio mezzotint showing him when King's Gardener and Surveyor, in a landscape. London, 1780.

27. DAVID GARRICK. After Pine.
Half length, seated at a table. Fine impression. Framed.

HERBERT DICKSEE.

28. PLAY: LEOPARDS ON A TREE-TRUNK.
Etching. Folio. Signed Proof on vellum.

29. CINDERELLA. Painter etching.
Signed proof on parchment. Folio, 1906.

30. PEACE. Painter Etching.
Signed proof on parchment. Oblong small folio.
* Lioness and cubs drinking at dusk.

30A. KITTENS. Oblong oval.
Rare mezzotint by Dicksee. Signed and untrimmed proof, published at Bristol, England, 1903.

No. 90.
A Gentleman of Bruges.
H. Memling.

No. 88.
A Lady of Bruges.
Jan Van Eyck.

S. ARLENT EDWARDS.

The best known of the contemporary mezzotint engravers and printers in color, whose plates are out of print and destroyed. The present collection was specially selected by a connoisseur and will be found to include the very rare prints, as the Botticelli Madonna; Lady Sheffield; the exquisite pair after Nattier, the daughters of Louis XV, not offered by auction for many years; a number of the scarce and beautiful Italian prints, the Perugino and Luini Madonnas; Lady Hamilton as "Nature," and the Edwards prints complete from 1908. Also

A SPECIAL COLLECTION OF THE PORTRAITS OF WASHINGTON, MAINLY FROM PRIVATE PLATES.

31. LADY SHEFFIELD. After Gainsborough. Butler No. 2.
Signed artist's proof printed in colors. Published in 1902. Only 135 were issued. Very rare.

32. MRS. WELLS. After Romney. B. 6. 1902.
Small oval, nearly three-quarter length, seated. Signed artist's proof, printed in colors. Framed.

33. LOUISE MARIE. Daughter of Louis XV. After Nattier. B. 8. 1902.
Full half length in oval, holding up a flower. Signed artist's proof printed in colors. Decorative gilt frame.
* One of the very scarce French prints. It is not mounted but simply laid in the frame.

34. LADY SPENCER. After Reynolds. B. 11. 1902.
Oval, full half length in large hat. Signed artist's proof printed in colors.

35. BOTTICELLI'S MADONNA. B. 12. 1902.
Signed artist's proof printed in colors. Laid in the frame.
* Characterized as the rarest and most desirable of the Edwards prints.

36. BOTTICELLI'S MADONNA. Print from the defaced plate.

37. MRS. BENWELL. After Hoppner. B. 14. 1904.
Signed artist's proof printed in colors.

38. MRS. RICHARD BRINSLEY SHERIDAN. After Gainsborough. B. 15. 1901.
Full length, seated in a landscape, circular background. Signed artist's proof printed in colors.

39. MISS FARREN (Countess of Derby). After Lawrence. B. 16. 1902.
Oval, bust, small 4to. Signed artist's proof printed in colors.

40. MRS. (PERDITA) ROBINSON. After Romney. B. 18. 1904.

Half length, oval. Small 4to. Signed artist's proof printed in colors. Only 175 impressions were taken.

41. VICTORIE THERESE AS DIANA. After Nattier. B. 19. 1902.

Full length, seated in a landscape directed to left. Signed artist's proof printed in colors.

* SUPERB IMPRESSION. EXCESSIVELY RARE. Not offered for many years. This and the following are the most desirable of the French prints. They are both the daughters of Louis XV.

42. SOPHIE ELISABETH AS FLORA. After Nattier. B. 20. 1902.

Full length, seated in a landscape directed to right. Signed artist's proof printed in colors.

* SUPERB IMPRESSION. EXCESSIVELY RARE. Companion to the preceding.

43. LUDOVICA TORNABUONI. After Ghirlandaio. B. 21. 1905.

Nearly half length, profile to right. The more youthful of the beautiful Tornabuoni sisters. Signed artist's proof printed in colors.

44. BEATRICE D'ESTE. After L. da Vinci. B. 23. 1905.

Half length, profile to left, jewelled snood and fillet. Signed proof printed in colors. Small folio. Decorative gilt frame.

* One of the very rare early Italian plates of which only 175 were printed.

45. LADY HAMILTON AS "EMMA." After Romney. B. 24. 1904.

Oval. In large hat, nearly three-quarter length, seated. Signed artist's proof printed in colors.

46. PATIENCE (MRS. DRUMMOND SMITH). After Romney. B. 25. 1905.

Oval, in garden hat, nearly three-quarter length, seated. Signed artist's proof printed in colors.

47. THE MUSIC LESSON. After N. Lancret. B. 26. 1902.

Part proof, printed in colors and signed. 4to.

48. NATURE (The Calmady Children). After Lawrence. B. 28. 1903.

Part proof, printed in colors, signed and with presentation inscription by the artist. Cut and mounted in a circular gilt frame, diameter 11½ inches.

* One of the happiest portraits of children. Inscribed proofs by Edwards are very rare. A very lovely impression.

49. MRS. SARAH SIDDONS. After Gainsborough. B. 29. 1902.

Three-quarter length, seated. Signed artist's proof with remarque, printed in colors. Folio.

50. THE PINK BOY. After Gainsborough. B. 30. 1901.

Full length. Signed artist's proof printed in colors.

* Not a hundred impressions were made owing to an accident to the plate. VERY RARE.

51. SYMPATHY. After Greuze. B. 31. 1904.

Oval, nearly full length. Signed artist's proof printed in colors. Not mounted, laid in the frame. There is a slight crease in the upper border.

52. DUCHESS OF RUTLAND. After Reynolds. B. 32. 1903.

Full length in a landscape, wearing small hat with plumes. Signed artist's proof printed in colors.

* The original painting was burned in Belvoir Castle in 1816. The portrait is characterized as having distinction in the highest degree.

53. LADY SOPHIE MUSTERS. After Reynolds. B. 33. 1903.

Full length on a balcony, no hat. Signed artist's proof printed in colors.

54. LADY SOPHIE MUSTERS. Part proof.

Printed in colors to half length and signed.

55. LADY ELIZABETH COMPTON. After Reynolds. B. 34. 1903.

Full length in a landscape. Signed artist's proof printed in colors.

56. BOSOM FRIENDS (MISS BOWLES). After Reynolds. B. 35. 1903.

The charming portrait of a child and dog in the Wallace Gallery. Signed artist's proof printed in colors. Scarce.

57. MONA LISA. After Leonardo da Vinci. B. 36. 1906.
Signed artist's proof printed in colors.

58. LA BELLE FERRONNIÈRE. After Leonardo da Vinci. B. 37. 1906.
Half length, hair parted and bound with a jewelled fillet across her forehead, octagonal background. Signed artist's proof printed in colors. Mounted.

59. BAPTISTA TORNABUONI. After Ghirlandaio. B. 38. 1906.
Full half length, the Italian type of fair beauty esteemed by many as the most beautiful of the Venetian prints. Signed artist's proof printed in colors.

60. MRS DAVENPORT. After Romney. B. 39. 1906.
Half length, large hat, in oval. Signed artist's proof printed in colors.

61. MASTER LAMBTON. After Gainsborough. B. 40. 1902.
One of the most noted portraits of children. Signed artist's remarque proof printed in colors. Small 4to, on large paper.

62. MRS. MEARS. After Gainsborough. B. 41. 1905.
Full length in a landscape. Signed artist's proof printed in colors.

63. MRS. NORTON. After Gainsborough. B. 42. 1905.
Full length in a landscape. A companion print to the foregoing. Signed artist's proof printed in colors. Decorative gilt frame.

64. SASKIA VAN UYLENBORCH. After Rembrandt. B. 43. 1907.
Rembrandt's wife. Signed artist's proof printed in colors.

65. SASKIA. Fine part proof (bust) of the same. Printed in colors and signed.

66. IZAAK WALTON. After E. Tuskipp. B. 44. 1902.
Full length, near the Dove river. Signed artist's proof printed in colors.

67. IZAAK WALTON After Tuskipp The small plate.
The very rare private plate of which only 10 were issued and colored by Edwards himself and signed.

68. COUNTESS OF MEXBOROUGH. After Hoppner. B. 46. 1905.

Oval, folio. Three-quarter length, seated. Signed artist's proof printed in colors. Decorative gilt frame.

69. COUNTESS GROSVENOR. After Lawrence. B. 49. 1907.

Oval, half-length, short waisted low-necked gown. Signed artist's proof printed in colors. Laid in the frame.

* An unusually fine impression. Rare.

70. DUCHESS OF DEVONSHIRE AND CHILD. After Reynolds. B. 51. 1905.

Signed artist's proof printed in colors. Scarce. Laid in the frame.

71. PERUGINO'S MADONNA. B. 55. 1907.

Bust with octagonal background. Signed artist's proof printed in colors.

72. DUKE AND DUCHESS OF CUMBERLAND. After Gainsborough. B. 56. 1907.

The beautiful oval, known as "The Morning Walk." Signed artist's proof printed in colors.

73. VISIT TO THE BOARDING SCHOOL. After Morland. B. 57. 1901.

Left half of the plate only, printed in colors, with Edwards' inscription and signature. Framed.

74. ANNE OF CLEVES. After Holbein. B. 58. 1908.

Signed artist's proof printed in colors.

75. ELVIRA. After Piero della Francesca. B. 59. 1908.

The "snub-nosed beauty," full bust to left. Signed artist's proof printed in colors.

76. GOOD NIGHT. After Henry Mosler. B. 60. 1896.

Girl holding a candle. Signed artist's proof printed in colors.

77. JULIA MACDONALD. After Lawrence. B. 61. 1908.

Small bust in oval. Signed artist's proof printed in colors.

78. LADY MULGRAVE. After Gainsborough. B. 62. 1908.

Small oval. Signed artist's proof printed in colors.

No. 85.
THE YOUNG PRINCESS.
Netscher.

79. LUINI'S MADONNA. B. 63. 1908.

Bust directed to right, eyes dropped. Signed artist's proof printed in colors. Octagonal background.

80. LADY HAMILTON AS NATURE. After Romney. B. 64. 1908.

A beautiful oval print, showing her at half-length, bare-headed in a landscape with her dog. Signed artist's proof printed in colors.

81. WILLIAM OF ORANGE. After Van Dyck. B. 65. 1909.

The young King shown at three-quarter length, with cane. Signed artist's proof printed in colors.

82. THE LUTE PLAYER. After Franz Hals. B. 66. 1909.

Signed artist's proof printed in colors.

83. THE LUTE PLAYER. Fine part proof, printed in colors and signed.

84. SIMONETTA VESPUCCI. After Pollajuolo. B. 67. 1909.

Bare-necked portrait of the mistress of Guiliano de Medici. Signed artist's proof printed in colors.

85. THE YOUNG PRINCESS. After Netscher. B. 68. 1910.

Showing the child with her little dog. Signed artist's proof printed in colors.

(See Illustration.)

86. THE YOUNG PRINCESS. After Netscher. Another copy. Laid in a decorated gilt frame, not mounted. Signed proof printed in colors.

87. FRANCIS II. After Francois Clouet. B. 69. 1910.
Half length, as a child. Signed artist's proof printed in colors.
(See Illustration.)

No. 87.
FRANCIS II.
Fr. Clouet.

88. A LADY OF BRUGES. After Jan Van Eyck. B. 70.
Signed artist's proof printed in colors.
(See Illustration.)

89. PRINCESS BEAUJOLAIS. After Nattier. B. 71. 1911.
Oval. Half length, flowers in her corsage. Signed artist's proof printed in colors.
(See Frontispiece.)

90. MARTIN VAN NIEUWENHOVE. After Memling. B. 72. 1912.
"A Gentleman of Bruges." Signed artist's proof printed in colors.
(See Illustration.)

91. LUCREZIA TORNABUONI. After Botticelli. B. 73. 1912.
Signed artist's proof printed in colors.

92. LOUISE DE BOURBON, DUCHESSE DE MAINE. After Mignard. B. 74. 1912.
Also known as "Soap-Bubbles." Signed artist's proof printed in colors.
(See Frontispiece.)

93. THE PARSON'S DAUGHTER. After Romney. B. 75. 1912.
Full bust, circular background. Signed artist's proof printed in colors.

No. 94.
SISTER CATHERINE.
R. van der Weyden.

94. SISTER CATHERINE. After Van der Weyden. B. 76. 1913.
Signed artist's proof printed in colors.
(See Illustration.)

95. LADY DUDGEON. After Raeburn. B. 77. 1913.
Full length in a landscape. Signed artist's proof printed in colors.
(See Illustration.)

96. LADY DUDGEON. The same, framed.

97. LADY DUDGEON. Part proof, signed. Decorative frame.

98. LADY DE LA SPENCER. After Gainsborough. B. 78.
Oval, half length, hair high, hat with plumes. Signed artist's proof printed in colors.

99. BIANCA MARIA SFORZA. After A. Di Predis. B. 79. 1914.
Profile to left. Signed artist's proof printed in colors.
* The wife of Maximilian I.

100. NEW YORK HARBOR. After C. Dixon.
Rare etching by Edwards. Small oblong folio, on China paper, signed by both artists.
* "The only etched view by Edwards that I have ever seen"—is a statement made by a New York collector of Edwards prints.

101. QUEEN LOUISE OF PRUSSIA. Signed proof.
Printed on rice paper and colored by Edwards. Small 4to, decorative frame.

102. QUEEN LOUISE OF PRUSSIA. The large plate.
Half length in oval, printed in brown on rice paper and delicately tinted. Decorative gilt frame.
* A signed presentation proof. Inscribed proofs by Edwards are very unusual.

103. SOPHIE ARNOULD. Signed proof. Mezzotint printed in colors. The special edition of 100 only. Scarce. Small 4to, half length, seated.

104. GEN. NATHANAEL GREENE. After C. W. Peale. Full length. Signed artist's proof printed in colors. 4to. Framed.

* Special edition of a private plate, issued in 50 copies.

105. MARQUIS DE LAFAYETTE. Bust, uniform and cocked hat. Signed artist's proof printed in colors. With a defaced proof. (2)

* One of the 50 copies from a private plate.

No. 95.
LADY DUDGEON.
Sir Henry Raeburn.

106. GENERAL HORATIO GATES. After G. Stuart. Artist's proof printed in colors. 4to, 1899.

* Very rare. Only 25 copies were made from a private plate. Full bust in oval.

107. JOHN LAURENS. From a miniature. In the New York Historical Society. Four trial proofs, one in color and one with autograph notes. Framed together.

108. FANNY KEMBLE. After Inman. Oval bust. Artist's signed proof printed in colors with a print from the destroyed plate. Folio. (2 pieces.)

* One of the edition of 25 copies from a private plate. VERY RARE.

109. FANNY KEMBLE. After Sir Thos. Lawrence. The small plate printed in colors. Oval, half-length, sm. 4to.

* Very rare. Only 25 were taken from a private plate. This is believed to be the only copy in colors known of this plate.

110. COUNTESS DE SPENCER.
The small plate in colors.
* From the private plate, only 50 issued.

111. EDWIN BOOTH.
Signed proof printed in black. Oval, bust.

112. MRS. SIDDONS, EMPRESS JOSEPHINE, MARY LAMB, MARY SHELLEY.
Artist's signed proofs printed in black. 4 pieces.

113. ALEXANDROVNA, PRINCESS OF RUSSIA.
Bust. Signed proof printed in color, 4to.
* Only 150 proofs were planned. An unusual print not resembling Edwards' later work.

114. JOHN TRUMBULL. After Durand.
Signed proof printed in colors. Sm. 4to.
* Very rare, only half a dozen were executed by Edwards from a private plate as a commission. The only plate, not his own, ever printed by Edwards.

115. JOSEPH JEFFERSON. Oval, half-length.
Artist's signed proof printed in colors. Small 4to.
* Only 22 were issued from a private plate.

A SPECIAL COLLECTION OF THE PORTRAITS OF GEORGE WASHINGTON.

From the Private Plates by S. Arlent Edwards.

116. GEORGE WASHINGTON. After Stuart.
Signed proof printed in colors, octagonal background. Folio. Framed with a defaced plate on the reverse.
* The very rare edition of 22 proofs only in colors.

117. GEORGE WASHINGTON. After Sharples.
Oval, profile bust to left. Signed proof printed in colors. 4to.
* From this private plate only 35 impressions were taken.

118. GEORGE WASHINGTON. After Trumbull.
Signed proof printed in colors. Framed.
* Only 6 were printed. The painting is in the City Hall, New York.

119. GEORGE WASHINGTON. After Valentine Green.
Proof in black and a print in colors (one of only 6 issued), in one frame.

120. GEORGE AND MARTHA WASHINGTON. After Stuart. Vis-a-vis busts in oval.
Printed on rice paper, colored and signed by Edwards. Framed.

121. GEORGE WASHINGTON. After Savage.
Artist's signed proof. Only 30 issued.

122. GEORGE WASHINGTON. After R. E. Pine.
Half-length, hand on his sword.
Two trial proofs of an unpublished print. One is touched by Edwards and has his autograph directions for printing.

123. PROOFS FROM THE DEFACED PLATES.
English plates: "Nature," Patience, Lady Hamilton, Norton, Mears, Compton, Rutland, Sheffield, "Blue Boy," "Pink Boy," etc. 17 pieces.

124. —— Italian, French and other plates: Sympathy, D'Este, Elvira, Louise Marie, La Belle Ferronniere, Anne of Cleves, Saskia, etc. 10 pieces.

ADRIEN ÉTIENNE.

Contemporary French Etcher and Color Printer whose work is much liked but rarely appears in the auction room.

125. FEMME AU TURBAN. Signed proof. Drypoint.
No. 40 of 100 impressions printed in tints on Dutch hand-made paper. Narrow folio.

126. TRILEUSE. Signed proof. Drypoint.
No. 41 of 100 impressions printed in tints. Folio.
* Woman, wearing furs, just turning to look back.

127. FEMME DE LA ROSE. Signed proof. Drypoint.
No. 2 of 150 copies printed in tints. Folio.

128. REVERIE. Signed proof. Drypoint.
No. 47 of 100 copies printed in tints. Folio.

129. ATTENTE (Expectation). Signed proof. Drypoint.
No. 47 of 100 copies printed in brown. Folio.

JOHN FABER, JR.

English Mezzotint Engraver, died 1756.

130. THE RIGHT HONOURABLE PHILIP, LORD HARDWICKE. Smith, 178.

Lord High Chancellor of Gt. Britain. Mezzotint after Hudson. Large folio. Brilliant impression.

* A Rare Early Legal Portrait.

HEDLEY FITTON.

Contemporary English Architectural Etcher.

131. ST. ETIENNE, BEAUVAIS. D. 30. Painter etching.

The Romanesque and Gothic architecture of the Fifteenth Century. Signed proof, folio, 1910.

132. CHURCH OF THE THREE KINGS, S. EMILION, GUYENNE. D. 32.

A monolithic church of the Fifteenth Century. Folio, 1910. Signed painter etching.

133. TOUR DE L'HORLOGE. TOURS. Not in D.

Signed proof not too heavily printed. Folio, 1911.

134. ADVOCATES' CLOSE, EDINBURGH. Not in D.

A fine impression of this painter etching. Artist's signed proof.

135. RUE PIROUETTE, PARIS.

Etching. Signed proof. Folio.

136. RUE BARBETTE, PARIS.

Etching. Signed proof. Folio.

137. VIA DI CAPACCIO, FLORENCE.

Etching. Signed proof. Folio.

138. ILLUSTRATED CATALOGUE OF ETCHINGS BY HEDLEY FITTON.

With descriptions. *Portrait and 36 plates.* Small 4to, vellum back, gilt top, uncut. London. Robert Dunthorne, 1911.

* No. 85 of 150 copies initialled by Robert Dunthorne. The accepted work of reference on Fitton's etchings.

CAMILLE FONCE.

139. LICHFIELD CATHEDRAL FROM THE RIVER.
Painter etching. Signed proof on vellum. Folio.

140. NORMAN HAMLET. Painter etching, 1891.
Signed remarque proof on vellum. Oblong folio.

EUGENE FORNES.

141. THE CHURNER. After J. E. Millet.
Etching. Signed remarque proof on vellum. Folio.

142. THE DUCK POND. Etching after Millet.
Signed proof on vellum. Folio.

ALPHONSE FRANÇOIS: Born in 1811.

"His work is counted among the best modern prints."—*Beraldi.*

143. LE DUC D'URBIN. After Raphael. B. 13.
Half length, wearing black velvet cap, flowing hair. Folio.
* An exquisite line-engraving, proof before all letters on India paper, signed by François.

E. GAUJEAN.

144. MADONNA. Etching on parchment.
Remarque proof "4 proofs only with remarque." 4to.

VALENTINE GREEN.

Great English Mezzotint Engraver.

145. [ELIZABETH, LADY PENNYMAN.] After Calze.
Three-quarter length holding her little daughter. Folio, margins trimmed.

146. MRS. LEMAISTRE. After Calze.
Mezzotint. Half length, low dress, lace veil, leaning on a table.
* A famous Irish beauty noted for her likeness to Marie Antoinette.

H. T. GREENHEAD.

Contemporary English Engraver in Mezzotint.

147. MARGARET. After George Morland.
Signed proof mezzotint, printed in colors. 4to, framed.

148. BARBARA. After George Morland.
Signed proof mezzotint, printed in colors. 4to, framed.

149. SUSIE. After George Morland.
Signed proof mezzotint, printed in colors. 4to, framed.

150. ELIZABETH, COUNTESS OF GROSVENOR. After Lawrence.
Full half length. Delicately tinted. Large folio, in handsome, wide carved and gilded frame.

MISS ELIZABETH GULLAND.

Contemporary Mezzotint Engraver.

151. THE AGE OF INNOCENCE. After Sir Joshua Reynolds.
Signed artist's proof mezzotint printed in colors. Small folio, London, 1913.
* One of the best prints of the artist and a famous portrait of a child.

152. MRS. PERDITA ROBINSON. After Romney.
Signed artist's proof mezzotint printed in colors on India paper. London, 1912.
* The beautiful portrait showing her with frilled muslin head-dress and muff.

153. LADY SELINA MEADE. After Lawrence. 1910.
Mezzotint, signed proof printed in colors.

154. PAMELA. After Lariviere. London, 1914.
Mezzotint, signed proof printed in colors.

SIR FRANCIS SEYMOUR HADEN.

155. SUB TEGMINE (OR GREENWICH PARK). Harrington, 17.

Very fine impression on thin Japan paper of the Second State. Signed by Seymour Haden.

* Only about 30 impressions in all were taken from the plate. The inscription "Greenwich Park, 1859" etched on the plate was written by Whistler on the same day as the latter etched his Greenwich Pensioner.

156. THE LITTLE BOAT HOUSE. H. 177.

Signed Proof of the First State. Very Rare. Etched in 1877.

157. WHISTLER'S HOUSE, OLD CHELSEA. H. 54.

Very fine signed proof of this rare etching. The plate was etched in 1863, and wore out very soon. Only a limited number of impressions were taken.

158. THE VILLAGE FORD. D. 190.

A very clearly printed signed proof of the second state, showing the man with the ladder in the distance. On old untrimmed paper.

159. A WATER MEADOW. H. 21.

Signed Proof of the Second or Completed plate. Etched in 1859. Printed on old French paper.

* Very fine impression of a popular etching by Haden.

WILL HENDERSON.

160. THE PET RABBIT. After Miss Fanny Corbeaux.

Engraved in mezzotint and printed in colors. Signed proof, only 250 issued. 4to, 1910. Decorative bronzed frame.

161. PORTRAIT OF A YOUNG WOMAN.

Dark blue dress, white chemisette, black poke hat and plume. Three-quarter length, seated. 4to. Signed proof engraved in mezzotint and printed in colors. London, 1911. Decorative bronzed frame.

CLIFFORD R. JAMES.

162. MISS SARAH CAMPBELL (Mrs. Woodhouse). After Reynolds.

Three-quarter length, in a landscape, hair dressed high, hat, left hand behind her. Engraved in mezzotint and printed in colors. 4to, decorative bronzed frame. 1910.

163. THE COUNTESS OF WESTMEATH. After Lawrence.

Half length, in pink, gathering grapes. Signed proof mezzotint printed in colors on India paper. Folio. 1914.

GEORGE P. JAMES.

164. COUNTESS SPENCER AND CHILD. After Reynolds.

Signed artist's proof mezzotint printed in colors on India paper. Folio, framed.

JOHN JONES.

165. JAMES BOSWELL OF AUCHINLECK. After Reynolds.

Mezzotint, half length, Lond. 1786. Framed.

AXEL H. HAIG.

166. ENTRANCE TO A MOSQUE.

Egyptian scene. Etching, 1890. Signed proof. Folio.

167. CHAPEL OF ST. CLEMENT, ST. MARK'S, VENICE.

Etching, 1899. Signed proof. Folio.

E. L. HENRY.

Popular American Painter of Country Scenes.

168. A VILLAGE STREET. Signed proof.

Etching in colors by Wm. M. Cary. Framed.

EDWARD MANDEL.

Famous Engraver of the Nineteenth Century.

169. LA BELLA DI TIZIANO. After Titian.
Line engraving executed in 1868. Folio.
* Signed Remarque (portrait of Titian) Proof of one of the masterpieces of engraving of the nineteenth century and the greatest work of this engraver. Very Rare.

PERCY H. MARTINDALE.

170. PENELOPE BOOTHBY. After Reynolds.
Mezzotint printed in colors. Folio. Signed proof.

CHARLES MERYON.

Famous French etcher of the Nineteenth Century.

171. RUE DES TOILES À BOURGES. Delteil 55.
Etching, 1853. Very fine and early proof with the dog (later replaced by two figures), the date on the chimney partly erased and a graver's stroke through the engraver's inscription (this inscription in later states was entirely erased). Very rare in this early state.

172. SALLE DES PAS PERDU. Delteil 48.
The Hall of Lost Footsteps. One of Meryon's few large prints. On old hand-made paper printed by Delatre. Plate destroyed.

173. LE BAIN FROID CHEVRIER. PARIS MDCCCL°IV. D. 44.
Painter etching, showing monogram at the top. On untrimmed paper. The plate is in the Bibliotheque Nationale.

MEZZOTINT [UNSIGNED]

174. LITTLE GIRL WITH LAMB. Fine proof before letters, but cut close.

FRED MILLAR.

175. LADY HAMILTON AS A BACCHANTE. After Romney.
Mezzotint Printed in Colors, with gold background. Signed Proof. Sm. folio.
* No. 166 of a very limited issue. One of the most desirable of the modern color prints.

RAPHAEL MORGHEN.

The Greatest of the later Italian Engravers.

176. ANGELICA AND MEDORO. After Matteini.
Line engraving. Brilliant Proof before the Title. Folio.
* "There is probably no finer example in engraving of the treatment of flesh and nude figures."—F. R. Halsey.

H. NORMAN.

177. MRS. CROUCH. After Romney. 1914.
Seated under a tree near the sea, white dress and orange sash. Mezzotint, signed proof printed in colors on India paper. Folio.
* The first copy to be offered by auction. The plate has been destroyed.

JOSEPH B. PRATT.

Contemporary mezzotint engraver.

178. MRS. POLLOCK. Signed proof after Hoppner.
Seated with a book in a landscape. Folio, 1903.

MARY CATHERINE PRESTEL: 1744-1794.

179. RETREATING SHOWER. After Wm. Hodges.
Printed in brown. Folio. London. R. Pollard, 1790.
* This and the following are aquatints by an artist who made a reputation for herself with less than twenty plates. She worked for many years in London and died there in 1794.

180. COUNTRY CHURCHYARD. After Gainsborough.
Aquatint printed in brown. London, 1790.

181. THE HEAD OF ST. JOHN DELIVERED TO HERODIAS. After Dürer. 8vo.

WALTER DENDY SADLER.

Popular English Painter.

182. NEARLY DONE. Etching by W. Boucher.
Proof signed by both artists.
* The very scarce early print, showing an old and young lady piecing a quilt. Not offered by auction for many years.

183. THE SAME TO YOU, MY DEAR! Etching by W. Boucher.
Proof signed by both artists. One of the scarce and desirable Sadlers.

RICHARD SEDCOLE.

184. THE PROFFERED KISS (Two children). After Lawrence.
Mezzotint in colors, signed proof. 4to, decorative gilt frame. London, 1913.

SIR FRANK SHORT.

185. GOLDSTONE.
Mezzotint after Turner. Folio.

186. THE WATER MILL.
Mezzotint after Turner's Liber Studiorum. 4to. Signed Proof.

187. PROCRIS AND CEPHALUS.
Mezzotint after Turner's Liber Studiorum. 4to. Signed Proof.

188. THE MOUTH OF THE THAMES.
Mezzotint after Turner. Signed Proof. Folio. Printed by Goulding.

T. FRANCOIS SIMON.

Contemporary French Etcher who prints his own plates in color.
The following are the limited issues on Japan vellum paper.

189. L'ESCALADE EN HIVER. Snow scene, dusk.
Painter etching in colors, signed and stamped. Gilt frame.

190. CHURCH OF S. SEVERIN. Snow scene.
Painter etching in colors, signed proof. Gilt frame.

191. MI-CARÊME À PARIS (Mid-Lent Carnival).
Painter etching, signed and stamped, in colors. Gilt frame.
* A street-scene for which the artist is noted.

192. RIVA, SCHIAVONI. Etching in brown.
One of 50 signed and stamped copies. Gilt frame.

193. ROSE WINDOW, NOTRE DAME. Painter etching.
Stamped and signed proof. Gilt frame.
* Unusually well printed impression, not too dark.

194. LES SANS-TRAVAIL (Men without work).
Etching printed in colors. Signed and stamped proof. Gilt frame.

195. ARC DE L'ÉTOILE, PARIS. 1911.
Etching printed in colors, signed and stamped. No. 40 of 50 copies. Dull gilt frame.

196. S. CHAPELLE (Interior). 1911.
Etching printed in colors. Signed proof. Dull gilt frame.

ALFRED SKRIMSHIRE.

197. THE SETTING SUN. After John Hoppner.
Mezzotint printed in colors, signed proof. Oblong folio, 1912.
* Mrs. Godsall and her two children in a landscape.

198. NATURE. After Sir Thomas Lawrence.
The Calmady Children. Circular mezzotint printed in colors. Signed proof. Folio.

RICHARD SMYTHE.

199. BENEDETTA RAMUS. Mrs. John Day. After Reynolds.
Half length, holding a book upright on the table between her clasped hands. Mezzotint, signed proof printed in colors. 4to. London, 1910. Decorative dull gilt frame.

F. G. STEVENSON.

Contemporary mezzotint engraver and color printer.

200. LADY LIGONIER. After Gainsborough.
Full length leaning on a pedestal. Signed proof printed in colors, on India paper. Folio, 1913.

201. LADY PETRE. After Gainsborough.
Full length, walking by a stream, large black hat and black lace wrap over a yellow gown. Folio. Signed proof of a mezzotint printed in colors in a limited edition and the plate destroyed. Decorative frame.

F. G. STEVENSON—*Continued.*

202. MADONNA DI CASA TEMPE. After Raphael.
Signed proof printed in colors. Folio, decorative frame.

203. THE AVENUE OF TREES. After Hobbema.
Signed proof, engraved and printed in colors. Oblong folio, gilt frame.
* One of the great landscape paintings of the world.

VAUGHAN TROWBRIDGE.

Contemporary etcher who issues many prints in color.

204. COAST AT FINISTERRE. Signed Proof.
Etching printed in colors. Narrow folio. Framed.
* No. 35 of 50 issued.

205. COURT YARD AT ARLES. Signed Proof.
Etching printed in colors. Framed. 4to.

206. TERRACE, CHAMPAGNE SUR SEINE. Signed.
No. 4 of 55 etchings printed in colors. Framed. Narrow folio.

207. CATHEDRAL AT QUIMPER, FINISTERRE, FRANCE.
Painter etching. Signed proof printed in colors. Framed.
* Only 58 were issued in 1909.

208. LINCOLN CATHEDRAL. Twilight.
Painter etching. Signed proof printed in colors. No. 9 of 50 so issued. Bronze gothic frame.

209. THE RIALTO, VENICE.
Painter Etching. Signed proof, in brown.

L. VALMON.

210. KILCHURN CASTLE.
Etched after Keeley Halswelle. Parchment Proof signed by Painter and Etcher. Folio.

WILLIAM WARD.

English Mezzotint Engraver and Painter.

211. LADY VERNON HARCOURT. After Jackson.
Mezzotint. Engraver's Proof before all Letters. Folio.
* Very Rare. Unknown to Frankau.

212. THE LOVELY BRUNETTE. After Ward.
Stipple engraving printed in colors. Half length, in oval. Small folio, framed.

JAMES WATSON: 1740-1790.

Great English Mezzotint Engraver.

213. ELIZABETH DUCHESS OF MANCHESTER AND HER SON. After Reynolds.
As Diana and Cupid in a landscape. Folio, margins shortened.

214. REV. MR. (CHAS.) MADAN & REV. MR. DE COETLOGEN. After G. James.
Superb impression. Folio, margins shortened. London, 1774.
* Dr. Madan was famous for advocating polygamy.

JAMES McNEILL WHISTLER.

215. STREET AT SAVERNE. Mansfield 19.
Etching. Third of five states, before the removal of Delatre's name and address. Very beautiful impression on old Dutch paper.
* One of the "Twelve etchings from Nature," Whistler's first published series of etchings, in 1858.

216. LA MARCHANDE DE MOUTARDE. M. 22.
Etching. Third of five states, before the stroke for cancellation of Delatre's name and address. An exceptional impression and unusual in being printed on a sheet of sixteenth century soft paper.
* Also from the "Twelve etchings from Nature."

217. OLD HUNGERFORD BRIDGE. M. 76.

Etching. Second of three states. Very beautiful impression on thin soft French paper, with broad margins. A slight tear in the upper margin has been repaired and the plate mark at the bottom has been strengthened at the back, the press having driven the plate through the paper.

* One of the "Thames Set" published in 1871.

218. THE PIAZZETTA, VENICE. M. 186.

Etching. Superb impression. PRINTED AND SIGNED BY WHISTLER WITH HIS BUTTERFLY. On old Dutch paper, the face printed with a soft greyish tone.

* Rare. One of the "First Venice Set," published in 1880.

219. THE LAGOON; NOON. M. 213.

Etching. Fine impression, mounted on card. PRINTED AND SIGNED BY WHISTLER WITH HIS BUTTERFLY.

* One of the "Twenty-six etchings" executed in Venice and published in 1886. Only thirty sets were issued, signed by Whistler and mounted by himself on card. Rare.

220. CHELSEA RAGS. Way 22.

Lithograph. Very fine impression of this scarce lithograph printed on soft hand-made paper.

JOHANN M. WILL.

221. MARIE ANTOINETTE D'AUTRICHE, REINE DE FRANCE.

Early mezzotint, bust, hair high, profile to left. 4to.

* A very rare mezzotint portrait engraved in 1778.

SYDNEY ERNEST WILSON.

Contemporary English Engraver and Color Printer whose plates are all destroyed and out of print.

222. ELIZABETH, LADY TAYLOR. After Reynolds.

Half length in a landscape. Small folio, signed proof printed in colors on India paper.

223. THE HON. MRS. GRAHAM. After Gainsborough.

Half length, wearing hat with plumes. Signed artist's proof mezzotint printed in colors. Folio.

224. MRS. BELL. After Sir Henry Raeburn.
Seated in a landscape, wearing a white dress and black lace. Signed proof mezzotint printed in colors. Folio.

225. LADY SMYTHE AND CHILDREN. After Reynolds.
In a landscape with two little daughters who carry the younger brother. Signed proof, in monochrome. Folio.
* A fine impression of a particularly beautiful print.

226. NINA. After J. B. Greuze.
Signed proof in monochrome (brown) on India paper. Oblong oval, showing a young girl at half length on a pillow. Folio.

R. WOODMAN.

227. MRS. BARKER.
Pretty English stipple engraving after a miniature. Folio. India Proof.

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